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But such a plan would have made the dictionary a few pages longer.

Except in the case of borrowed words, derivations are not given, and few quotations are used in illustration. In the skill with which abbreviations are employed, in the omission of unnecessary ones, in the indication of stressed syllables, in the use of etymological diacritics, in the avoidance of repetition, this book is a model of careful, wise economy. A study of its preface and explanatory remarks is necessary, in order to take advantage of all the means of information which are arranged for the reader's use.

When we consult a dictionary, we wish to find first the word in question, and, secondly, an intelligible and well-ascertained meaning. The elementary student will have occasional difficulty in finding words in this dictionary, but when once a word is found, he may be sure of finding the meanings expressed with clearness and good judgment in standard modern English, each with its degree of trustworthiness as carefully indicated as is consistent with the compass of this book. It is true, words are not seldom omitted, and the meanings here given will by no means always suit a particular context. But perhaps it is too much to expect that Dr. Sweet should in all cases frame his definitions from a critical examination of the texts. It is upon his treatment of doubtful matter, either by excluding it altogether, or by putting the reader on his guard, that Dr. Sweet bases his belief that this is 'the most trustworthy Anglo-Saxon dictionary that has yet appeared'; and no one, I think, will dispute its justice.

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The War of the Theatres. By Josiah H. Penniman. Publications of the University of Pennsylvania. Ginn & Co.: Boston, 1897.

AFTER the succession of reckless speculations and indiscriminating assertions in which critics have for a century been indulging, it is gratifying to find this subject at last treated with 'more light and less heat.' Professor Penniman has here brought together, and without prejudice weighed, all the

evidence bearing upon this much-discussed quarrel between Jonson, Marston, Dekker, and Shakespeare. The task involved the consideration of fifteen plays: Jonson's *Every Man in His Humor*, *The Case is Altered*, *Every Man out of His Humor*, *Cynthia's Revels*, and *The Poetaster*; Marston's *Histriomastix*, *Antonio and Mellida*, *Jack Drum*, *Antonio's Revenge*, and *What you Will*; Dekker's *Satiromastix*, and (in collaboration) *Patient Grissil*; Shakespeare's *Troilus and Cressida*; and *The Return from Parnassus*.

All of these plays have suffered much 'interpretation' at the hands of critics, but this is the first ordered attempt to consider them as an interrelated group. The treatise is especially valuable because of its careful discrimination between fact and theory, between evidence and personal opinion—a distinction that critics have not always observed. The book is favorably distinguished from some of the previous publications in the series by being furnished with an index and with convenient tables summing up the results obtained.

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